

THE WASHINGTON HERALD

DRAMATIC DEPARTMENT.

HECTOR FULLER.

PROGRAMME FOR THE WEEK.

The National. "Hoffmann's Love Tales."
The Columbia. "The Crisis."
The Belasco. "A Marriage of Convenience."
Chase's. "The Crisis."

The Academy. "Dora Thorne."
The Majestic. "The Crisis."
The Gayety. "The Crisis."
The Lyceum. "The Crisis."

THE WEEK'S PLAYBILLS

National—"Hoffmann's Love Tales."

To-morrow night at the New National Theater the Aborn Opera Company, now in its third week, will present Offenbach's "Contes d'Hoffmann," named "Hoffmann's Love Tales" for the English translation. When "Contes d'Hoffmann" was presented by Mr. Hammerstein's singers at the Manhattan Opera House, New York, last season in French, the result was immediate success, for its reception was one of the most enthusiastic of any offered to grand opera patrons in many years. The same result attended its first American presentation in English a little later by the Aborn English Grand Opera Company. Reading between the lines of the libretto, there is an allegorical conceit presented, embracing three central figures—a young, sentimental poet; his affinity or soulmate, who appears in various women who come into and pass out of his life, and his evil spirit, who appears in various characters in time to spoil the love affairs of the poet until he renounces all women and courts the poet's Muse alone. The telling of the story embraces many phases, from the weird and supernatural, the romantic and highly dramatic, to the light and farcical and pantomimic comedy, and its four acts demand elaborate pictorial presentation, for the fulfillment of which Messrs. Aborn made a spectacular mounting of scenery and costumes, with unique effects, for the New York presentation. This entire equipment will be brought to the New National for the American week in "Hoffmann's Love Tales," as will also the entire original New York cast, said to have been selected from the best material America affords in the line of English grand opera artists. Many of these have already appeared in the casts of the Aborn Opera Company here, including Henri Barre, Fritz von Busling, Henry Vogel, Sol Solomon, Miriam Norris, Hester Collins, and C. W. Phillips, all of whom are said to have created most favorable impressions in their respective roles before the New York audience, who created important roles in the same cast, and who will make their first bow to the Aborn clientele here as Homer Lind, the baritone, and Ely Barre, the coloratura soprano. Miss Barre is a singer of the Italian school, and formerly won many laurels at the Opera Comique, in Paris, and with the Royal Italian Opera Company in this country.

Belasco—"A Marriage of Convenience."

Guy Standing and the members of his company will be seen for the first time this season in a costume play at the Belasco Theater to-morrow evening, when they will present, as the second week's offering, Sydney Grundy's picturesque romantic comedy of eighteenth century life in France, "A Marriage of Convenience," which was used with great success at a starring vehicle by John Drew in this country, and by Sir Charles Wyndham in London a few seasons ago. Mr. Standing will assume the character of the Count de Candale, who marries his cousin, Mlle. de Torgny, to suit the wishes of his family. To his surprise, he learns on his wedding day that his bride is really very deeply in love with his closest friend, the Chevalier de Valcois. The ensuing battle of wits between lover and husband for the favor of the lady's affections is replete with brilliant dialogue and laughable situations, and throughout the action of the piece is an underlying vein of delicious satire on that interesting French matrimonial situation of the eternal domestic triangle of the lover, the husband, and the friend. Miss Dorothy Hammond will appear as the Countess de Candale, and the other members of the Belasco stock company will complete the cast. As the play is in the line of one of the most interesting periods of French history, an unusually elaborate equipment of scenery and handsome costumes has been provided for this week's revival of "A Marriage of Convenience" in order that the stage accessories employed to preserve the quaint atmosphere shall be historically accurate.

In this connection it is interesting to note that in appearing as the Count de Candale, Mr. Standing will surprise in store for his local admirers, and that he will have to sacrifice the well-known Standing mustache, which has become identified in the public mind as a sort of trademark of his. The character of the count calls for a clean shaven man, and when the popular star of the Belasco organization makes his bow in the first time in a dozen years that he has walked on a stage minus the famous histrionic adornment of his upper lip. This week's production, the management announces, will indicate to local theatergoers the lavish scale on which the high-class comedy presentations at the Belasco this summer will be conducted.

The Columbia—"The Crisis."

Beginning to-morrow evening, Mr. James K. Hackett will enter upon the second week of his successful engagement at the Columbia, with "The Crisis," Winston Churchill's dramatization of his celebrated novel of the same title, as the bill. During the past week Mr. Hackett and his excellent supporting company have been seen nightly to crowded houses in the Zenda play, and they now exhibit their versatility by stepping from the realm of imaginative romance into the period of the civil war, which is one of the most picturesque in American history. Mr. Hackett will be seen in the original role of Stephen Brice, the young Northerner, which he created when the play was first produced, in 1902, and Miss Ruebeck will have splendid opportunities in the part of Virginia Carvel, the beautiful young Southern heroine, from whom he is separated at the beginning of the great conflict. The play is well-balanced, and requires twenty-six characters for its interpretation, thereby using the full strength of the splendid organization which Mr. Hackett has brought to Washington. It deals with the romance of Virginia and Stephen, representing the Cavalier and Puritan types of the American nation. Its scenes are all at St. Louis before the civil war, and the action opens in November, 1857, when Stephen Brice, a young Bostonian, goes to St. Louis to study law in the office of Judge Whipple. The movement is brisk from the beginning. Scene encounters, in rapid succession, Elphinstone Hopper, a coarse-grained Yankee trimmer, manager of Col. Carvel's store; Clarence Colfax, a representative "young blood" of the South, high-strung and impetuous; Col. Carvel, a distinguished, courtly Southern gentleman, and his daughter, Virginia, who is the heroine. Brice starts out by holding his own in an argument with the testy judge, and from the window of the office purchases a slave, with all the money he has in order to save her. He also incurs the animosity of Miss Carvel, who wished to secure the bond-

The Academy—"Dora Thorne."

Woman for herself. The second act shows the lawn at Col. Carvel's Southern country home where Virginia mistakes the Puritan for the Cavalier. It is a beautiful stage picture, with roses climbing up beside moss-entwined tree trunks and fireflies lighting about amid the languorous foliage. Here the warmth and charm of Southern social life are happily shown. It is a merry gathering, the music of banjos and guitars. "Very pleasing and effective also is the good old Virginia upon the lawn. In the midst of the revelry Brice enters with the news of Lincoln's election. Portents of momentous happenings to come fling out their warning shadows. Realizing the high stakes, Brice and Colfax may soon be fighting for life, for and the other against her kinkof. Virginia gives her favor to Colfax. The strife is on. Brice dons the blue; Col. Carvel, the gray. The element of war is introduced, but by suggestion, rather than actual presentation. The last act, supposed to transpire in 1863, finds Col. Carvel, ruined by the dishonesty of Hopper, and Virginia more serious-minded through long suffering. Colfax makes a final plea for her hand, together with a manly statement of a debt of gratitude to Brice, who has saved his life. The latter, home on sick leave, appears, and Virginia at last discovers that he is the man of all rule and heart. Mr. Churchill, in preparing the play, as in writing the book, steered skillfully between the prejudices of the North and South, and while there are sharp differences and heated political arguments, the honors are divided. In the role of Stephen Brice, Mr. Hackett has a well-fitting dramatic garment. He suits the character physically and temperamentally, in its requirements of dignity, manliness, and energy. He is a man of heart, in the role of Virginia an excellent vehicle for her talents, one of the most lovable types of Southern girlhood as developed by that time of trial and suffering. Her moods vary from the popular, and playful to the sacrificial womanly devotion, and depths of great earnestness. All the characters are dressed in the unfamiliar and charming costumes of the period. Those of the major characters are especially noteworthy. Brice is skillfully managed, and men's evening clothes adorned by huge spreading white stocks, possess a prospective pleasure in seeing "The Crisis," with its pictures of the general and joyous hospitality of those days.

Chase's—Polite Vaudeville.

Chase's this week will be conspicuous because of the special prominence of most of the features composing its bill, and the entire list of novel offerings will comprise Minnie Seligman and William Bramwell, Irene Franklin and Bert Green, the Jewetts and their Lilliputians, E. F. Reynolds, Ray Cox, Billy Gaston and Ethel Green, and George White, and the motion picture, "The Animated Snowballs." Minnie Seligman and William Bramwell form a powerful attraction for vaudeville. Their success in their new sphere is reported to have been immediate and exceptional. They have had the good fortune to secure the new one-act comedy, "A Dakota Widow," by Grace Livingston Furness, the clever and talented dramatist of "The Man on the Box." Its theme concerns a jealous wife, a misunderstanding with laughable complications, a sojourn among the members of the famous divorce colony, and eventually a happy conclusion. Miss Seligman is one of the most popular and accomplished of the woman stars of the stage, and at one time headed the famous A. M. Palmer stock company, of New York. Her gifts as an actress are most diversified and she is said to be equally at home in either serious plays or humorous farces. Recently she toured the country in "My Official Wife," and her last appearance in this city was as co-star of "The Dragon Fly," the J. M. Long play. Mr. Bramwell is especially well known and liked in Washington and has been seen here quite often, only lately at the head of "Capt. Barrington," and not long ago with Miss Seligman in the Long drama. He is a handsome and gallant actor with decided talent for such roles as "A Dakota Widow" offers. Irene Franklin and Bert Green will be an appreciated feature, as their return marks their second appearance at Chase's this season. From the phenomenal hit they made the first time they were here, Chase's patrons voted Miss Franklin the most charming and diverting comedienne of the year, and her pliancy and personality were the subject of universal admiration. Among the new offerings they will present is her greatest success, "The Talkative Frenchman," in which she will add much enjoyable comedy with her pliancy. Mr. Jewetts and their Lilliputians will be an encore winning event, as they perform wonderful English Risley feats on a living globe, and Reynard will give his amusing voice production, in which the mechanical actors' rattle and funny green sketch. Billy Gaston and Ethel Green will amuse with "Tidbits of Musical Comedy."

The Academy—"Dora Thorne."

To those who have never read Bertha M. Clay's novel the following synopsis will prove interesting, especially as "Dora Thorne" will appear in a dramatized form at the New Academy to-morrow night. This play and book deal with a love story in a rural English home. An innocent young girl, daughter of the lodge-keeper of an Englishman of high birth, in the Zenda play, and they now exhibit their versatility by stepping from the realm of imaginative romance into the period of the civil war, which is one of the most picturesque in American history. Mr. Hackett will be seen in the original role of Stephen Brice, the young Northerner, which he created when the play was first produced, in 1902, and Miss Ruebeck will have splendid opportunities in the part of Virginia Carvel, the beautiful young Southern heroine, from whom he is separated at the beginning of the great conflict. The play is well-balanced, and requires twenty-six characters for its interpretation, thereby using the full strength of the splendid organization which Mr. Hackett has brought to Washington. It deals with the romance of Virginia and Stephen, representing the Cavalier and Puritan types of the American nation. Its scenes are all at St. Louis before the civil war, and the action opens in November, 1857, when Stephen Brice, a young Bostonian, goes to St. Louis to study law in the office of Judge Whipple. The movement is brisk from the beginning. Scene encounters, in rapid succession, Elphinstone Hopper, a coarse-grained Yankee trimmer, manager of Col. Carvel's store; Clarence Colfax, a representative "young blood" of the South, high-strung and impetuous; Col. Carvel, a distinguished, courtly Southern gentleman, and his daughter, Virginia, who is the heroine. Brice starts out by holding his own in an argument with the testy judge, and from the window of the office purchases a slave, with all the money he has in order to save her. He also incurs the animosity of Miss Carvel, who wished to secure the bond-

The Gayety—Burlesque.

The attraction at the Gayety Theater this week will be "The World Beaters," an organization which is said to include much new material, several capable comedians, and a clever chorus of girls. The company, numbering about forty persons, promises some snappy entertainment in the two burlesques its presents, "A Trip to Newport" and "The Isle of Rubberneck," and an olio full of sur-

NEW YORK THEATERS.

Correspondence of The Washington Herald.

New York, May 8.—Henry E. Dixey is realizing a long-cherished ambition to be a serious actor. His success at the Bijou in "The Lebonard" is unquestioned from an artistic point of view. And from superficial evidence I should say that he is getting some financial encouragement. Fortunately for Dixey, and unlike many of his fellow-comedians, who dream of artistic triumphs in tragedy, he has tempered his ambition with discretion. His Papa Lebonard is a blending of pathos and comedy, and instead of assuming to be a Moses to lead the people out of Egypt, he is content to be a Burton Holmes, to show us subjectively and objectively the milestones and curiosities along the way. Ten minutes of confidential chat with any comedian will reveal him to be a sad fellow, whose genius is cramped and hampered in motleys, while his soul yearns for the soul habits of Hamlet. But Dixey's soul has fortunately escaped the canker of corrosive melancholy, and in Jean Alard's domestic comedy, "The Three Rubies," he has a kind-hearted old clockmaker, who has retired from business and is content to enjoy the fruits of his industry in a home, unassuming way. His wife is different. Now that they are rich and respectable, she becomes a social climber, and plans to marry her daughter to a marquis. Lebonard, who is all serenity and sweetness, has never changed his habits. He still loves to tinker with his clocks; he is supposed to stand in awe of his wife, and he does on his daughter Jeanne. There is also a boy, younger than Jeanne, proud, haughty, arrogant, and cut off the same pattern as his mother. Mother and son despise the simple old man, and Lebonard yields in everything to their superior wills, until they oppose themselves to his desire of insuring Jeanne's happiness by marrying her to Dr. Andrea, a young physician who treated her during a serious illness. The mother is determined to see Jeanne marry the nobleman, and makes old Lebonard's life miserable by her efforts to thwart the marriage with Andrea.

COMING ATTRACTIONS.

Miss Rose Melville, in her intimate production of "Sis Hopkins," under the direction of J. R. Stirling, will be seen at the New Academy for the week commencing Monday, May 18. Sis will be the character of Sis Hopkins, a most complex one, brimming with delicately shaded pathos, wit, and homely philosophy. Chase's next week will present to its immense patronage a programme of polite vaudeville offerings of exceptional excellence, including Richard Golden and company in Clay M. Greene's new one-act laughing hit, "A Case of Divorce," the highly artistic and successful presentation, "A Night with the Poets," one of the inspiring and interesting novelties of the season, the new comedy, "How, How, and Crocker," in their eccentric hilarity, entitled "The Three Rubies," Mary Dupont and company in a dainty little episode entitled "A Leap Year Leap," Klein and company in a pantomimic farce, called "The Dummy's Holiday," and the brilliant and popular comedy, "Alvo and Oello," and the motion picture. The advance sale opens to-morrow.

"Sherlock Holmes" will be the next offering of the Guy Standing stock company, beginning Monday, May 18. This decision having been arrived at only yesterday, when Mr. Standing learned that it would be possible to secure the entire scenic production of this famous play from New York. "Sherlock Holmes" needs no introduction to theatergoers, but as an adequate presentation has not been seen in Washington, the Guy Standing company is expected that the bare announcement will be more than sufficient to pack the Belasco to the doors. It was William Gillette's greatest triumph, and affords the Guy Standing company an opportunity to appear to advantage. He will have the full strength of the Belasco stock company in his support, with the addition of Alice Butler and George Gaston, two Washington favorites, who will appear for the first time this season with the Belasco stock company.

Mr. James K. Hackett and his excellent company will on next Monday evening, May 18, bring to the New National Theater the first time in Washington, "John Gayde's Honor," at the Columbia Theater. Its four acts are laid in Paris, and the play is a study of an American millionaire and the social problems that he himself has created, which turn on the loss of a wife's love and his domestic happiness through his frenzied devotion to making money. Thus for the third week of his successful engagement here Mr. Hackett will step from the field of imaginative into the realm of the present. "John Gayde's Honor" was originally produced in London at the St. James Theater in March, 1897, with George Alexander in the title role. Its first American presentation was given at the Davidson Theater, Milwaukee, in November last, under the auspices of Mr. Hackett, who afterward presented it with remarkable success in Chicago before taking it to New York. Miss Ruebeck will be seen as Muriel Gayde, the wife.

In compliance with some hundred or more requests from their patrons, Milton and Sargent Aborn have completed arrangements whereby Reginald de Koven's romantic opera, "Robin Hood," presented by a cast of old Bostonian singers, will be the offering for the fourth week of their summer season at the New National, beginning Monday, May 18. For the production of "Robin Hood" the Aborns have secured the original Bostonian equipment used here at the beginning of the summer season last year. Five of the members of that memorable organization have already been secured. Mr. Eugene Cowles, famous through his long and successful engagement here, will sing the part of Friar Tuck with the Bostonians; Fritz von Busling, the mezzo soprano, who created a sensation at the New National last week by her remarkable singing of the serene and opening of the second act of "The Wizard of the Nile," Agnes Stone, and others equally famous.

PLAYS AND PLAYFOLK.

The performance at the Columbia Theater to-morrow night, when Mr. Hackett's company will appear in "The Crisis," will be for the benefit of the Eastern Dispensary and Casualty Hospital, under the auspices of the board of lady managers.

Richard Golden's vaudeville sketch "A Case of Divorce," and it was dramatized from the popular story, "Squire Bill," by John De Lyne, Maude Adams, and W. H. Crane. At the Lyceum, where "The Thief" began the season, and has maintained its popularity to the present, the receipts amounted to something like \$300.00. The receipts of "Poldi in Full," at the Astor, have averaged \$1,000 a day. David Warfield's takings in "A Grand Army Man" and "The Music Master," at the Stuyvesant, amounted to upward of a quarter of a million for the season, and "The Warrens of Virginia," at the Belasco, now at the Stuyvesant, is numbered among the steady money-makers of the season.

"The Witching Hour" will total above \$175,000 on the season at the Hackett, and Mabel Taliaferro in "Polly of the Circus," at the Liberty, with about the same gross. At the nine weeks that Otis Skinner has played "The Honor of the Family" at the Hudson have brought about \$50,000 to that playhouse. Harry Lauder and Adeline Genee must have secured the receipts of the New York Theater to a quarter of a million or more. Victor Moore, in "The Talk of New York," played to about \$7,000 a week at the Knickerbocker, and for five months Lew Fields and "The Girl Behind the Counter" enriched the treasury of the Herald Square by about \$7,000 a week, with a general average of \$7,000. At Wallack's "A Knight for a Day" proved a popular card, and in twenty-six weeks it has averaged \$1,000 a week, and "The Top of the World" did \$8,000 a week at the Majestic, and "The Round Up" at the Broadway took in \$11,000 weekly for sixteen weeks before it was taken to the Lyceum, where it further kept the receipts well above \$1,000 a week for some time.

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When at last she attacks the young man because of his illegitimate birth, a fact already made known to Lebonard by Andrea himself, the old clockmaker unrolls her hypocrisy and shows that for fifteen years he has been aware that the old girl was not his wife, but the fruit of a liaison with a certain count, some years dead. For the sake of both children he has kept the secret to himself. The woman breaks down under the old man's scathing arraignment, and at that moment she is seized by a fit of hysterics. He is in distress, without knowing the cause, and turns furiously upon his father to rebuke him. But no sooner has the word "coward" escaped his lips than he is seized by a fit of hysterics, and all the concentrated wrath of fifteen years is expressed in the venomous epithet of "bastard," which he hurls into the face of the amazed youth. It is a great climax, and it gives the actor a surfeit of his powers. He is now turned. Robert, the son, is just recovering from a severe illness as a result of the shock to his pride. But the experience has wrought a wholesome change. He is going to America, and his wife's disgrace cannot follow him. Lebonard demurs, because his humanity is so great that he does not hold the boy responsible for the error of the mother, and when Robert overhears him saying that he has not let him out of his hands, he falls upon his neck, and everybody is happy.

Dixey stood the comparison with Novelli well. He lacked something of the grace of the latter in the part, and occasionally let some of his own ideas not feeling all the finer details of the character. But in general scope and purpose, his interpretation was admirable, and that he faltered neither in the serious nor in the comic parts, and that the play was in itself a triumph of which he deserves to be congratulated. His work made a splendid impression on the audience, and only the most evasive criticism could detract from the artistic success which he certainly achieved in the eyes of impartial observers.

The role of Jeanne was engagingly played by Marie Nordstrom; Eugene Ormond appeared as Dr. Andrea; Frank Aiken as the count, and Robert, the son, was given a good account of himself. The play was a vigorous delineation was given by Helen Tracy of Mme. Lebonard, the wife.

An interesting estimate is placed on the gross receipts of a number of the most successful attractions that have been offered in New York during the current season. These figures are interesting as a side light to a season that has barely opened ere the commercial conditions of the country were badly upset by heavy bank failures and general disturbances in business circles, normally presaging gloom for all forms of public amusements. The gross receipts of forty-five theaters, not counting the minor playhouses devoted to motion pictures and similar entertainments, are roughly estimated at \$10,000,000, or \$222,225 for each. Long runs have been the rule above present conditions, and the receipts of the superior quality of the plays offered.

The best money-maker of the New York season, "The Merry Widow," is credited with a gross of nearly \$750,000. The Empire has been playing it since \$250,000 with John Drew, Maude Adams, and W. H. Crane. At the Lyceum, where "The Thief" began the season, and has maintained its popularity to the present, the receipts amounted to something like \$300.00. The receipts of "Poldi in Full," at the Astor, have averaged \$1,000 a day. David Warfield's takings in "A Grand Army Man" and "The Music Master," at the Stuyvesant, amounted to upward of a quarter of a million for the season, and "The Warrens of Virginia," at the Belasco, now at the Stuyvesant, is numbered among the steady money-makers of the season.

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gross of more than \$750,000. At the Casino, Sam Bernard has played to an average of \$5,000 a week, and another Shubert attraction, "Girls," is a \$7,000 a week magnet at Daly's. "Miss Hook of Holland" played at the Criterion, and E. H. Sothern kept the receipts at a high average during an unusually long run for a legitimate star in repertoire at the Lyric. Among the money-makers of the season, also, were Williams and Walker, at the Majestic.

An important gathering of the magnates who control the popular-play circuit, now in session at West Baden, Ind., portends a change in the policy of producing cheap melodramas in the minor playhouses all over the country, and is significant in connection with the steady decline of this form of amusement, denoted by the falling off of receipts during the present season. The better class of managers openly rejoice in the latter condition, while the men who have so long profited by the production of plays like "The Queen of the Opioid Ring," "The Gambler's Bride," "The Fatal Wedding," etc., frankly admit that the public has outlived that class of play. They have lost heavily this season, and some time ago, St. Paul, head of the well-known firm which controls the minor theaters in the United States, sent word to his New York representative to stop booking dramatic nightclubs over the Stair & Havlin circuit. As a result, it is expected that plays will be encouraged. Playwrights who have been catering to so-called first-class audiences, too, see in this warning of interest in vulgar hippodromes a hopeful sign for an extension of their usefulness and incidentally an enlargement of their profits.

Now that the public is growing tired of trash, maybe there will be a chance for plays that have outlived their popularity in the high-price theaters to acquire an added lease of life in the popular-price circuit, remarked a well-known theatrical man last week. For many years the belief prevailed in the minds of second-rate managers that the people who support their places of amusement could appreciate nothing but distorted heroics. But their eyes were opened by the success of a waxed mustache, and a dose of heroics. That opinion has been shaken by the shock this season. The plain people—those that can't afford to pay \$2 a seat and must be satisfied with what is within their means—have been a severe school of indignation. The "low" class loved clatter until they are surfeited. They now know quite as well as the playwright the tricks by which they have so long been deceived. It is fatal to a professional illusionist that the audience finds out how his miracles are performed. And these minor dramatists have invented no new stunts. As long as they had a smooth-faced leader, a gloss villain with a waxed mustache, and a dose of heroics in their plays, and these necessary ingredients were well mixed with gun powder, a pile driver, a railroad train, a dramatic explosion, a burglary, or a murder, it was all right. But now the audience is beginning to see through the old paragon of saintly virtue. Human nature was an intangible substance in these concoctions, like the spirit of the play in vulgar, and the audience has found out that the villain had to be an unqualified fiend, and the hero a hero of the highest type. Human nature was an intangible substance in these concoctions, like the spirit of the play in vulgar, and the audience has found out that the villain had to be an unqualified fiend, and the hero a hero of the highest type.

David Warfield closed his eight months' engagement at the Stuyvesant Theater Saturday evening in "A Grand Army Man," and Charlotte Walker and Frank Kane, who had been playing "The Warrens of Virginia," were moved from the Belasco to the Stuyvesant, opening Monday evening in William De Mille's play. Warfield sails for Naples on the steamship Hamburg May 14 to enjoy a well-earned vacation and to meet Belasco in the south of France in June. They will go to London from there, after a conference regarding Warfield's engagement in the English metropolis. Belasco is scheduled to sail the latter part of May for France to put the finishing touches to the new play on which he has been engaged all winter. Warfield has been feeling of great relief his prospect of a rest, for he has been working almost incessantly for two years. When his tour closed in "The Music Master" last June, he hastened home to begin the study of his role in "A Grand Army Man," and after four weeks had rehearsals, from which there was no escape until the new play was produced in October.

Olga Nethersole has returned to the city, and opened Monday evening at the Grand Opera House in "Sappho," to be followed by "The Second Mrs. Tanqueray" and another of her old repertoire. The new French plays that she brought over this season are not included in the list, and it is heard from good sources that the actress has at last made up her mind to try a play by an American author if she can be suitably fitted with a role. She has fought as heroically for the recognition of the new French school of playwrights as Duse did for the recognition of d'Annunzio, and with about the same untoward result. The outre nature of these harrowing plays has failed signally in appealing to American audiences. For three years she persisted in her attempt to transplant these Gallic products to the American stage. It cost her money and anxiety, but her friends advised her in vain to undertake the production of an American play. Her experience this season, however, has altered her plans, and her summer will be devoted to efforts of discovering a drama by a native author suited to her capacities, falling in with what will turn to the English playwrights for new material.

The Shuberts are ready to make a practical test of the phonograph as an accessory to the legitimate drama. They have chosen "The Wolf" for the initial experiment, and whatever the result may be, it makes interesting reading how they are calling upon the new machine to secure realistic atmosphere in

ACTORS' WHO'S WHO?

Miss Alice Butler and George Gaston, two prime favorites with local theatergoers, will be seen for the first time this season at the Belasco Theater. After next week's engagement in "Imprudence."

Miss Dorothy Hammond, leading woman for Guy Standing at the Belasco Theater, made her first appearance in this country as leading woman to the late Richard Mansfield, in his elaborate production of "Julius Caesar." She is the only actress who ever remained in Mr. Mansfield's company in that capacity for more than a single season.

Martin Sabine, who seems to have won instant popularity with local playgoers by his clever work with the Guy Standing company at the Belasco Theater, is having his first experience in stock productions in America. He made a fine reputation for himself in this line of work in London and other European cities in the past five years.

Frank Craven, the talented character actor of the Guy Standing company, at the Belasco Theater, began his career earlier than most actors, making his debut at the age of three years, when he was carried on the stage of the Boston Theater to impersonate the baby in "The Silver King." As he got through the performance without crying, he was given a permanent engagement.

Miss Vira Stowe, who scored a triumph upon the occasion of her first appearance in Washington at the Belasco Theater with the Guy Standing company last week, has the distinction of being the youngest actress to whom Charles Frohman has ever paid a leading woman's salary in a Broadway production, she not having passed her nineteenth birthday when she was assigned the principal feminine role in "Arcturion" last fall.

Fritz von Busling, who appeared with the Aborn Opera Company at the New National for the first time last week in "The Wizard of the Nile," has been especially retained for the production of "Hoffmann's Love Tales" in "Hoffmann's Love Tales." Miss von Busling has made a name for herself as a creator of masculine roles, and her success bids fair to equal that of Jeannie Winston, who has been a great success in the same role that ever appeared in opera. Miss von Busling is becoming one of the most popular members of the Aborn forces. She was a pupil of the famous Garcia and Anna Lankov, of Germany.

The noted English basso cantante, George Crampton, a prominent member of the Aborn Opera Company here, made an enviable reputation in England before coming to America, singing in both English and Italian at the Royal Opera, Covent Garden, in London. He also had the honor of being called before Queen Victoria at Windsor Castle. Mr. Crampton's first American appearance was in concert with Suzanne Adams, on a tour which took in nearly every large city of the United States and Canada.

Handsome and gifted contraltos are not easily obtainable, and the management of the Aborn Opera Company is to be congratulated upon the engagement of Fritzie von Busling for its present season. Fritzie von Busling is the daughter of a family of eminent musicians, for she is the daughter of Frederick von Busling, a well-known violinist, and her mother, Fritzie Stange, is the daughter of the Kaiser's own band in Berlin. She was a pupil of Garcia, who died recently at the remarkable age of 101 years, and she has appeared in concert and both grand and comic opera extensively, in both America and Europe, in German and English. Among the many roles in which she has been successful are the title roles of "Carmen," "Aruena" in "Il Trovatore," "Amneris" in "Aida," and many other important parts. Fritzie von Busling is as beautiful to look upon as she is vocally accomplished, and personal magnetism and versatility are among her high qualifications. She has a great deal to do for the season of the Aborn English Grand Opera Company during its recent long season in New York.

Of the prominent stage directors in the operatic field, one of the oldest, in point of experience, is Charles H. Jones, actor and stage director, associated with Milton and Sargent Aborn. Mr. Jones has been in this position with many of the leading grand and comic opera organizations during the last thirty years, during which time he has directed the production of all the presentations of the Grand Square Opera Company during its long stay at the American Theater, New York, as well as the Grand Opera House, Philadelphia. During the past season, Mr. Jones directed the production of "The Aborn English Grand Opera Company during the thirty-one weeks at Blaney's Theater, New York. Among the operas he has originally directed are "The Black Knight," "The Wizard of the Nile," "The Sultan of Sulu," "King Dodo," "The Gingerbread Man," and others. Among members of the theatrical profession, Mr. Jones is known for his marvelous memory of detail, and it is said he has never failed to recall to mind the complete stage "business" of any opera he ever staged, even after a lapse of many years. Mr. Jones will be in Washington for several weeks, conducting the various rehearsals of the Aborn company at the New National.

A four-act play taken from the Italian, called "Fallen Leaves," is now being rehearsed at the Herald Square Theater, New York, with the idea of giving the play a few performances to test its market. In the cast will be Grace Elliston and Dorothy Dorr, to whom have been assigned the leading parts. Parts will be played also by Robert Brenna, Helen Scott, Yvonne de Koven, and others. The play is by Robert Brenna, Helen Scott, Yvonne de Koven, Ida Mussen, Louis Mussen, John Westley, Lester Loneragan, Albert Gran, John Wilson, Arthur Vivian, George Pierrot, John Bunn, Fred Roberts, George Sloan, and Richard Burke.

To Percy F. Leach, whose clever stage direction contributed so substantially to the success of "The Prince of Patches" by local amateurs a fortnight ago, William A. Page has entrusted the stage management of the stock company he will operate at the Nixon Theater, in Pittsburgh, this summer in connection with the Guy Standing company at the Belasco Theater.

Guy Standing, who is adding to his extensive local popularity by his present engagement at the Belasco Theater, is one of the most skillful drivers of high-power racing automobiles in this country, and is spending most of his leisure time this spring on near-by roads in his Ford car, with his prize-winning wire-haired fox terrier, "Buster," as his companion.

"The Soul of Croesus," by Gerald Villiers-Stuart, author of "In the Balance," etc., an astounding plot, taking up in the early days of the theme of wealth, is replete with startling situations and thrilling climaxes, will begin Monday evening at the Belasco Theater. Do not miss it. One of the most thrilling romances ever conceived. Worthy of Poe at his best.

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